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likely that Norden will support her contention. But these changes in the passing show are diverting, and reconcile one to a long life.

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Courtly Love in Chaucer and Gower by WILLIAM GEORGE DODD (Harvard Studies in English, Volume I). Boston and London, Ginn and Company, Publishers, 1913. 8vo. Pp. viii, 257.

The title of this book is an engaging one. Those ideas of courtly love which had their beginnings in the chivalric courts of Southern France, where they found expression in the poetry of the troubadours, were developed systematically, and vitalised by the philosophic poets of Bologna and Tuscany, and culminated in the Beatrice of Dante's *Paradiso*, the superwoman, at once an angel and a higher intelligence. These Provençal conceptions rose to no such transcendent heights in Northern France. What had been poetical fancies and aspirations, at first adopted and fashioned into the set rules of etiquette of a select and artificial society, became a series of conventions, which were repeatedly formulated by didactic poets, and which established a norm for lyric poets to conform to. In English poetical literature, based on French models, we only find a shadow of a shadow of the original ideas.

To trace in detail the sources of Gower's and Chaucer's conceptions of courtly love affords an opportunity of making, not only a study in comparative literature, but also a contribution to the history of culture and the transmission of ideas. But one cannot study the influence of one literature and its tendencies upon another literature, without being thoroughly informed on the first literature in question. Now Mr. Dodd's knowledge of Provençal literature is confined to the translation of fragments of uncritical texts cited in Mott's *System of Courtly Love*, and to Ida Farnell's mistranslation of the *Lives of the Troubadours*. When six of the nine bits of troubadour poetry cited, is the work of Bernart de Ventadorn, it is unfortunate that the two statements made about him have no basis of truth. We are told that Eleanor of Aquitaine 'took a lively interest in the doctrines, as well as the practices, of courtly love. Before leaving her southern home to become queen of France, she received, and it seems, encouraged, advances of a very similar nature from the troubadour Bernart de Ventadorn. At the northern court, also, she lent her authority to the new doctrines. In this she was followed by her daughter, Marie of Champagne' (1). 'Bernart de Vent-

adorn, who loved and was loved by Eleanor of Aquitaine, was of 'low degree, son, to wit, of a serving man, who gathered brushwood for the heating of the oven wherein was baked the castle bread' (12). "Autant de mots, autant d'erreurs"—to quote the oft-used phrase of a great French scholar. Bernart sought the patronage of Eleanor, at her court in Normandy, where she presided as Duchess, as the wife of Henry II of England. Her pretended intrigue with the poet has as little basis of truth as the account of the humble birth of the poet, two statements of the Provençal biographies, due to a misinterpretation of the Bernart's poetical phrasing. As her daughter Marie was left at the French court by Eleanor at a very tender age, the daughter can not be said to have been influenced by the example of her mother (cf. N. Zingarelli, *Studi med.*, I, 317-332, 349-361, 387). To write; "Obviously it was her (i. e. Marie's) theories which, to a large degree, inspired Andreas to write his treatise" (5), is to attribute to an individual the influence of an epoch and of a social circle. The lines:

Mas juntas, ab cap cle,  
Vos m'autrei e m coman;

are an imitation of a phrase of the formula of the declaration of vassal-service to a feudal superior, so it is sheer nonsense to interpret them as follows;

"The service which he professes is often carried to the extreme of worship, and he adores her as a divinity, giving and commending himself to her with hands joined and head bowed" (11).

Mr. Dodd's command of his French sources is equally inadequate. *Li fableau du dieu d'amour* (19) should have been treated in close connection with the *Roman de la Rose*, as a possible source of the latter, and should have been cited in Lecompte's edition (*Mod. Phil.*, VIII, 63 ff.). The mere general statement that the system of courtly love was condemned by the church (34) should have been emphasized by such specific instances as the inclusion of André le Chapelain's work in an index of prohibited books issued by the Archbishop of Paris in 1277 (*E. Langlois, Rom.*, XXXII, 588). And if Mr. Dodd doubts whether the courtly system of making love set forth in the *Livre des cent Ballades* of Jean le Sèneschal, a contemporary of Chaucer, is intended to lead to marriage, he can find such conceptions in the Provençal *Breviari d'Amor* of Matfre Ermengaud, in the *Frène* of Marie de France, in the works of Robert de Blois, and of Jean de Condé. In short, Mr. Dodd has not put himself in a position to distinguish between what is personal, and what is merely conventional, in the works of his two English poets.

Not a single one of the extant manuscripts of André's work seems to have been written in England; no record of a copy in a medieval library has been noted; and it was not translated into English, as it was into French, German and Italian; nor were any of the French works modeled on it, written in England. But that such treatises were known there we could be certain, even without the entry of "j large livre de Tretes amoureux et moralitez", found in the inventory of the library of Thomas, Duke of Gloucester, the friend of Gower (Arch. Journal, LIV, 303; cf. Mod. Phil., IX, 342, n., Rom. XLI, 602). It is evident that the English poet made use of just such works for the material of the doctrines of the *Confessio Amantis*, if he placed them in the ecclesiastical setting of the confession of a penitent sinner to the priest of love. Mr. Dodd points out to good effect the confusion in the mind of the poet of the two conceptions of love, courtly and theological, and notes the compromises, Gower made to unite in one person the Christian confessor and the casuist of love. But manuals of confession with illustrative anecdotes were never needed by, written for, or used by priests in the confessional, as Mr. Dodd states in unequivocal terms (44-5). The only work in which anecdotes are set in the framework of a treatise on the ten commandments and the seven deadly sins, the *Manuel des Péchés*, was specially stated by its author to be written "pour la gent laie". If the medieval Englishman, in reading the *Confessio*, considered its setting, he would be reminded of that of the *Floretus*, one of the most popular of medieval school-books. It is unfortunate that Mr. Dodd has not stated just how "Gower's conception of Gentilesse, as voiced by the confessor, differs much from that of such poets as confine themselves to the court view" (69, cf. 76, 87). Is it because by introducing the phrase "and as the books" he repudiates on his own account, ideas which were the very conception of the whole system? It was quite unnecessary to refer to Petrarch's conceit of describing the effects of love in terms of contradiction, in commenting on the same practice in the works of Gower, as the later without doubt found his model in the *De planctu naturae* of Alain de Lille, although other models Latin and French were known to him (cf. P. Meyer, Rom., IV, 382-4; A. Langfors, XLI, 227, 231; F. Novati, *Attraverso il Medio Evo*, 22, 69-71).

It is a much easier matter to discuss Chaucer's treatment of the doctrine of courtly love. The investigations of many scholars have revealed the sources of much of Chaucer's poetry, and it is not necessary to leave to conjecture what is conventional and what is original in the English poet's versions of foreign models. But Mr. Dodd not only shows himself imperfectly acquainted with the results of these investigations. Owing to his total ignorance of the development of the ideas

of courtly love in Italian literature, he fails to note where Chaucer in his versions of Boccaccio's poems, misses or misinterprets the philosophic subtleties of his original, borrowed or imitated from the predecessors and betters of the poet. Even where Chaucer has mitigated the harshness of Guido delle Colonne's general remarks on womankind in the *Historia Trojana* (224), he has been as ignorant as all his commentators of the fact that Guido was only adopting both the thought and language of scholastics, who found a philosophic basis for the inferiority of women, and their love for men. Guido, a member of the early Italian school of poetry, adopted this view, the conclusions of which were avoided by the later poets of the *dolce stil novo*, by attributing angelic qualities to their mistresses. Mr. Dodd's book ends as it begins by the author showing that he did not take the trouble to inform himself upon the main subject of his book.

GEORGE L. HAMILTON.

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Collectanea Biblica Latina, Vol. II. Codex Rehdigeranus  
(Die vier Evangelien nach der lateinischen Handschrift  
R 169 der Stadtbibliothek Breslau) herausgegeben von  
HEINRICH JOSEPH VOGELS, Rom, F. Pustet, 1913.

Although the republishing of famous old books and manuscripts has long been known as the easiest way to get one's name upon the title page of a valuable book or article, no one would have ventured to bring this criticism against Vogels, even if it had not been guarded against by the defence in his preface. The original publication by H. F. Haase appeared in six programs of the University of Breslau, 1865-6; it contained no study of the manuscript, although one was promised; it never had a wide circulation and has long been unprocurable. A reprint and study of the manuscript was thus imperatively needed, but Vogels has given us far more. In spite of Haase's careful work over 200 errors, mostly slight, have been corrected, and in 100 more cases, where erasures had been unnoticed or dispaired of by Haase, the reading of the first hand has now been deciphered.

The introduction is divided into three sections: history of the manuscript; description of the manuscript; character of text. The manuscript seems to have been written in the second half of the seventh or the first half of the eighth century, but nothing is known of its wanderings before the middle of the fifteenth, when it appeared at Aquileia. The